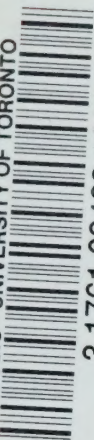


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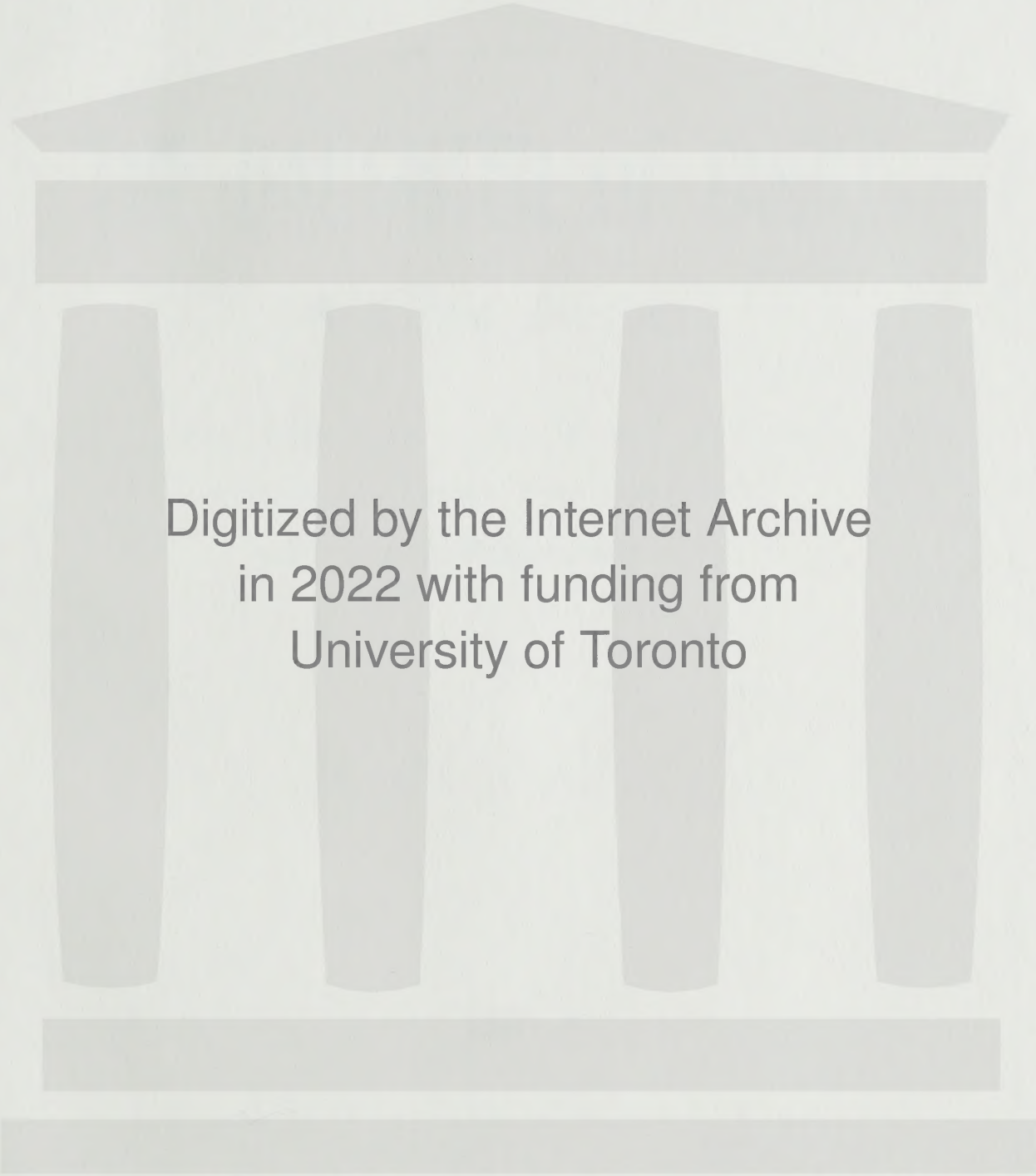
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# THE DAUGHTER OF JAIRUS

*A Sacred Cantata*

For Full Chorus of Mixed Voices,  
Soprano, Tenor, and Bass Soli,  
with Piano Accompaniment

by

JOHN STAINER

(In U. S. A.)

*Christabel.*

G. Schirmer, Inc.  
New York

PRICE

1.50

IN CANADA



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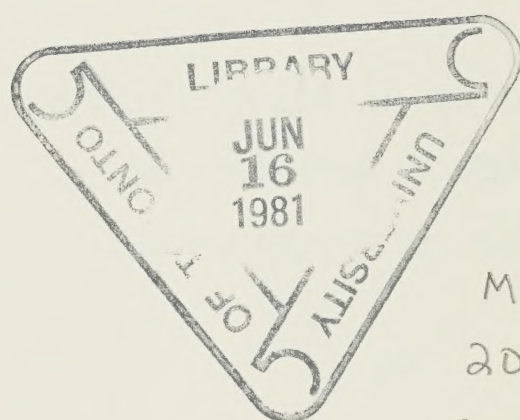
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ALL MUSIC PUBLICATIONS  
ALGORD MUSIC LIMITED  
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# THE DAUGHTER OF JAIRUS.

No. 1.

Adagio ma non troppo. (♩ = 72.)

JOHN STAINER.

PIANO.

The first system of piano music is in 3/4 time, key of B-flat major. It begins with a mezzo-forte (mf) dynamic. The melody in the right hand features a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A crescendo (cresc.) marking is placed over the first measure of the second measure.

The second system continues the piece. It features a crescendo (cresc.) marking at the beginning, followed by a forte (f) dynamic. The melody continues with eighth and sixteenth notes. A piano (p) dynamic marking appears in the third measure.

The third system continues the piece. It features a forte (f) dynamic in the first measure, followed by a piano (p) dynamic in the second measure. The melody continues with eighth and sixteenth notes. There are triplet markings (3) under the eighth notes in the final two measures.

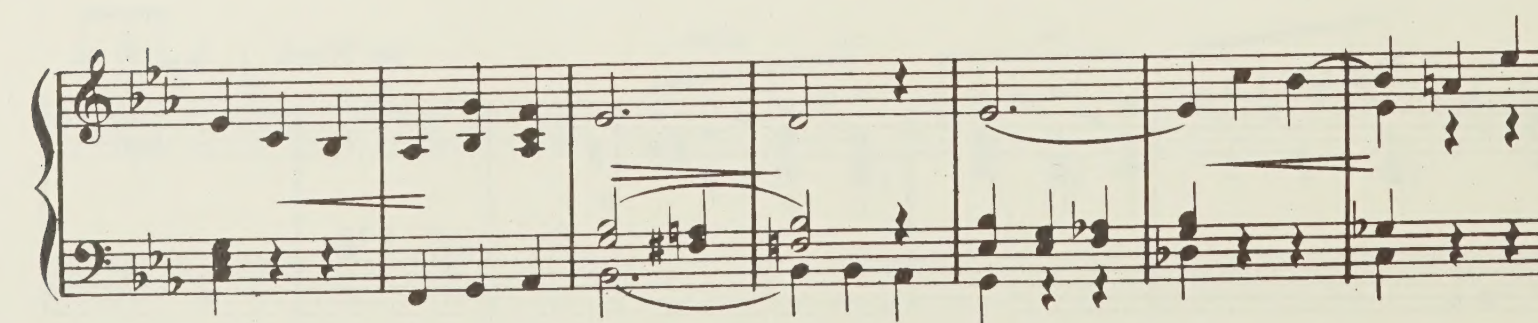
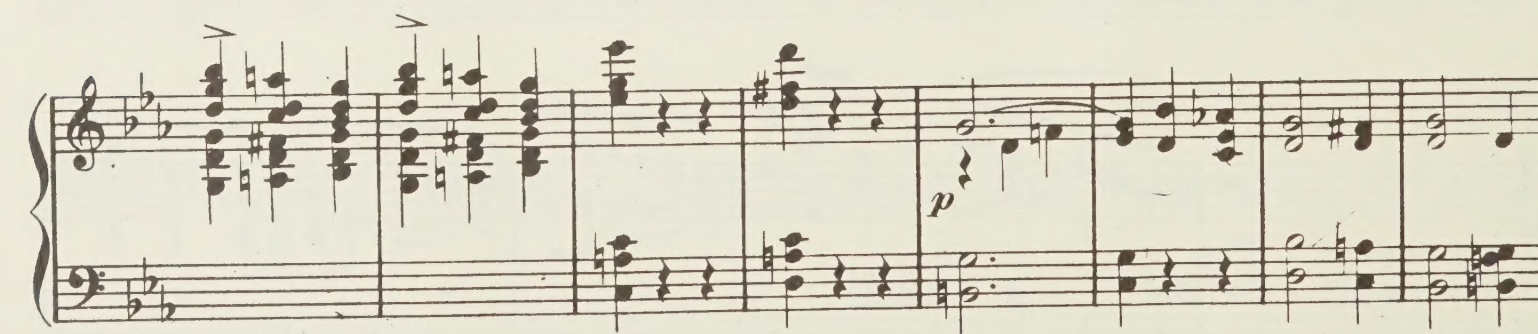
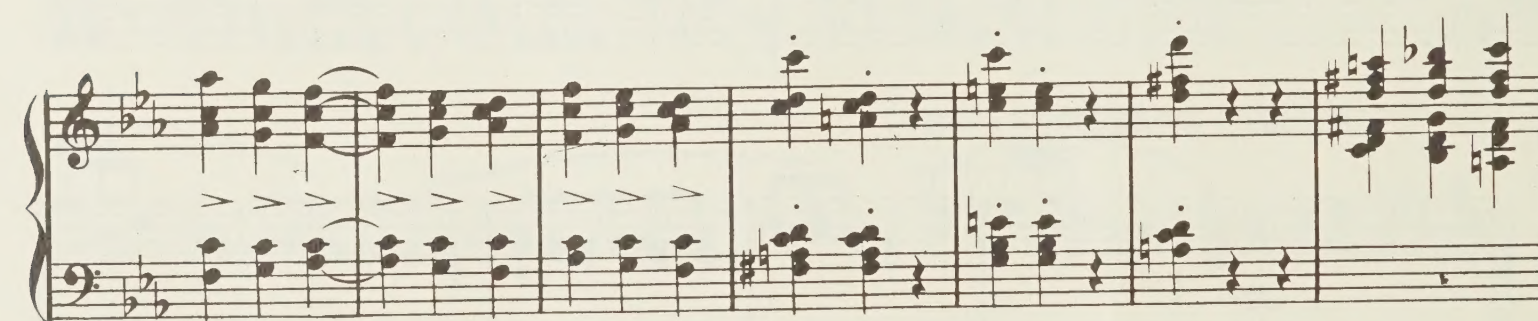
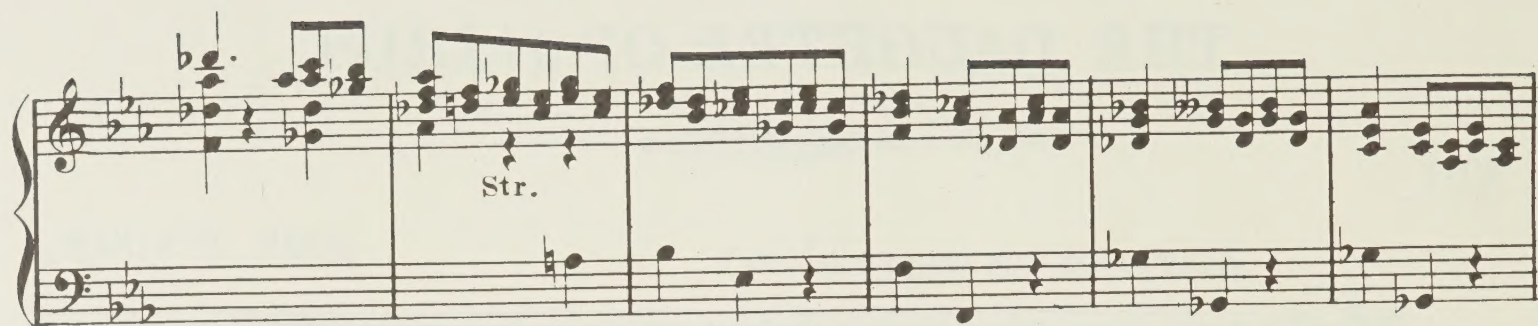
Allegro moderato. (♩ = 120.)

The fourth system marks the beginning of the 'Allegro moderato' section. It is in 3/4 time, key of B-flat major. The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats. The dynamic is piano-piano (pp). The melody in the right hand is more active, featuring eighth and sixteenth notes.

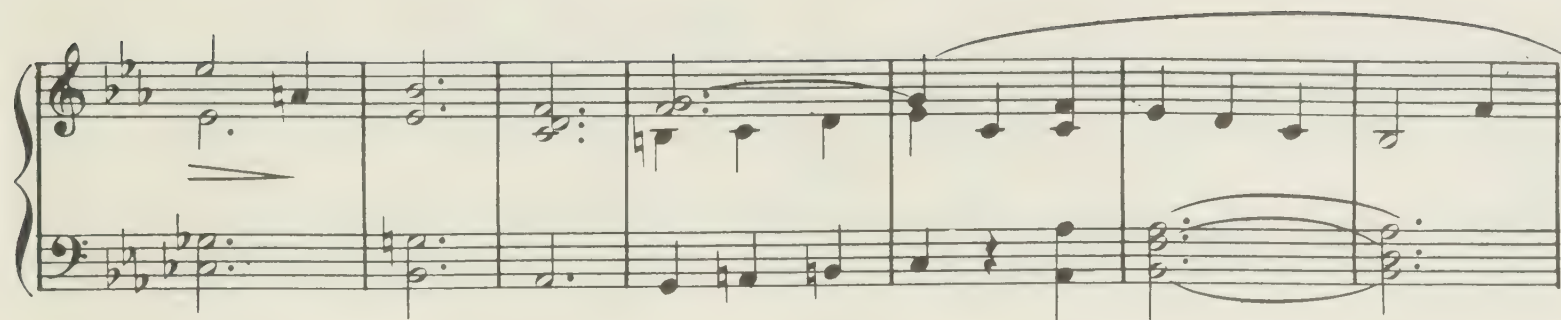
The fifth system continues the 'Allegro moderato' section. It features a crescendo (cresc.) marking at the beginning, followed by a mezzo-forte (mf) dynamic. The melody continues with eighth and sixteenth notes.

The sixth system continues the 'Allegro moderato' section. It features a decrescendo (dim.) marking at the beginning, followed by a piano (p) dynamic. The melody continues with eighth and sixteenth notes. A 'pp Wind.' marking appears in the final measure, indicating a piano-piano wind instrument entry.

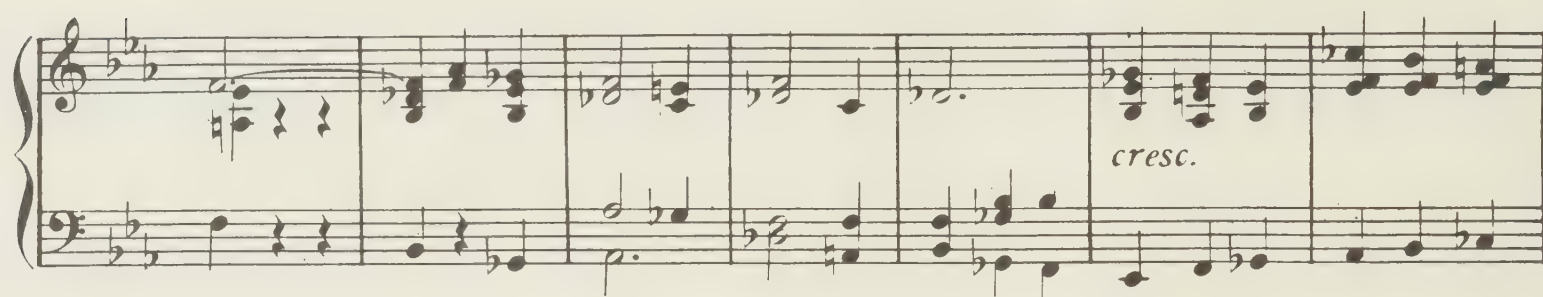




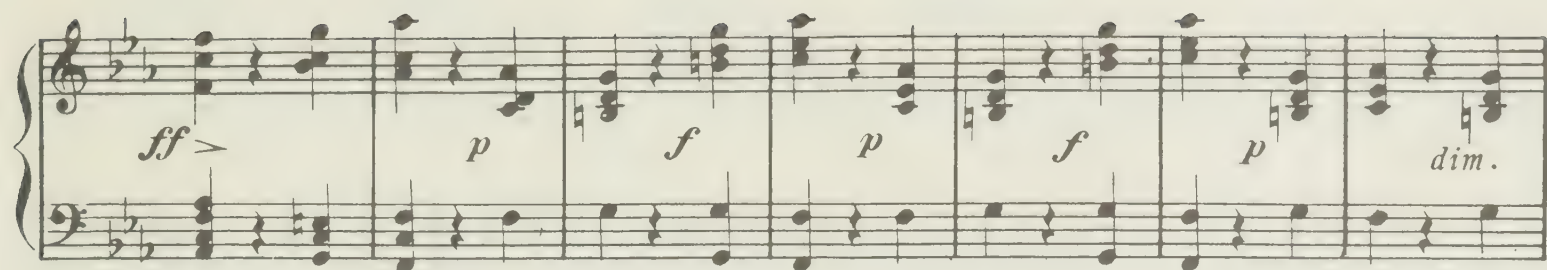




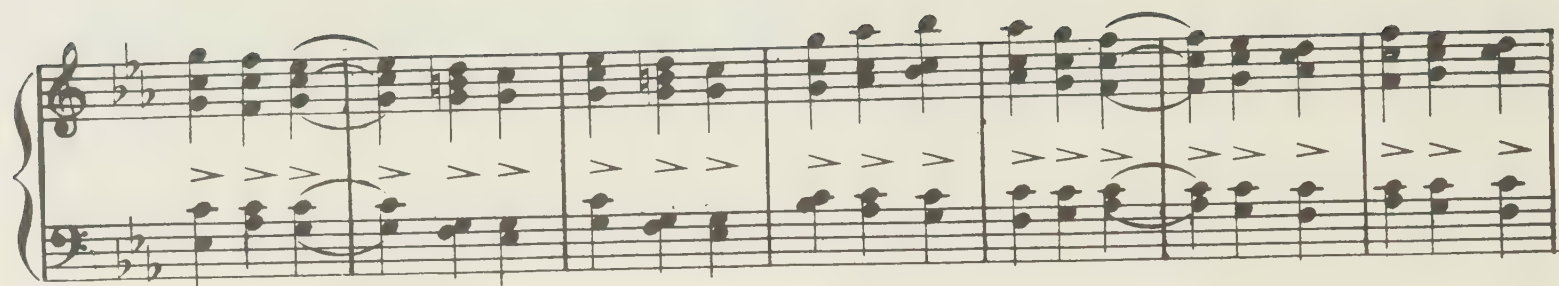








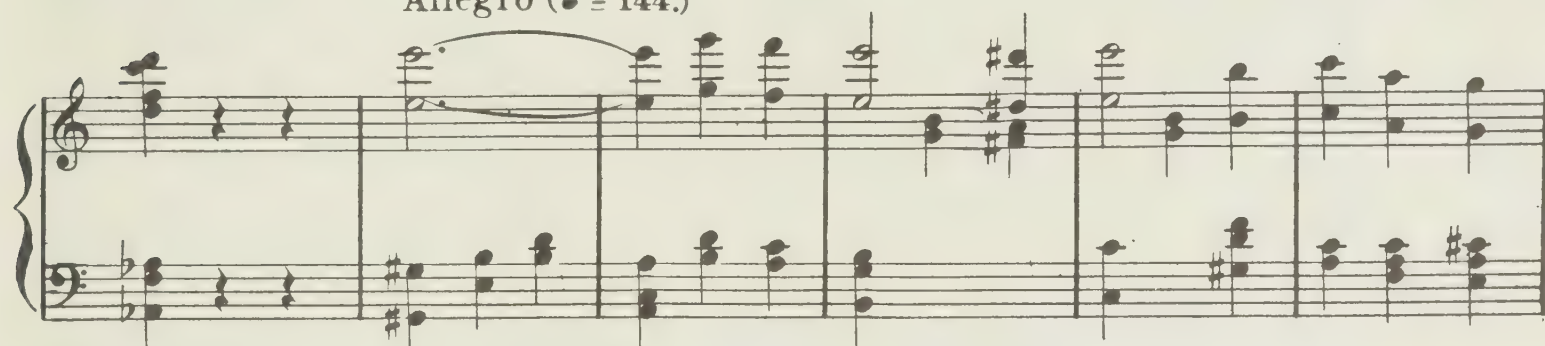




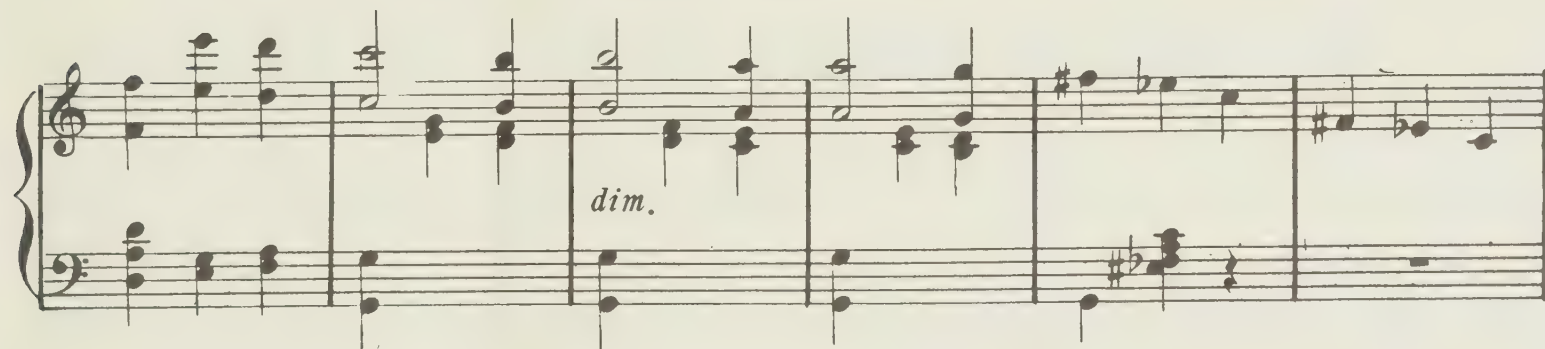




Allegro (♩ = 144.)



*ped.* \* *ped.* \*





## In that day shall the Lord of Hosts.

CHORAL RECIT.

No. 2.

Moderato.

SOPRANO.

*f*

In that day shall the

ALTO.

*f*

TENOR.

BASS.

PIANO.

Moderato. (♩ = 66.)

*ff**dim.**p*

Lord of Hosts be for a crown of glo - ry, a crown of glo - ry, and for a

*ff**dim.**p**cresc.**f*

di - a - dem, a di - a - dem of beau - ty un - to the res - i - due, the res - i - due

*cresc.**f**cresc.*



*dim.*  
of His peo - ple.

*dim.*  
*p*  
*cresc.*  
*p* O Lord, be gra - cious un - to us, we have waited for

*dim.*  
*cresc.*

*p*  
*cresc.*  
Thee. *p* Be Thou our sal - va - tion in the time of

We have waited for — Thee. —

*p*  
*cresc.*

*p*  
*p*  
In that

*f*  
*dim.*  
trou - ble; be Thou our sal - va - tion; in the time of trou - ble.

*f*  
*dim.*  
*dim.*  
*p*



day shall the Lord of Hosts be for a crown of glo-ry, a crown of glo-ry,

*cresc.* *f* *dim.* *cresc.* *f* *dim.*

and for a di-a-dem, a di-a-dem of beauty un-to the res-i-due, the

*p* *pp* *pp*

un-to the

res-i-due of His peo - ple.

*p*

We have waited for Thee, we have waited for

*p*



*p*  
He will be

*cresc.* *dim.*  
Thee, be gra-cious, be gra-cious un-to us.

*cresc.* *dim.* *p*

*pp*  
ver-y gra-cious un-to thee, at the voice of thy cry; when He shall  
*pp*  
when He shall

*p*  
hear it He will an-swer thee, He will be

*p*  
Be gra-cious un-to us,

*p*



ver - y gra-cious un - to thee, He will be

Be gra - cious un - to us,

The piano accompaniment consists of chords and single notes in both hands, with a fermata over the final chord.

ver - y gra-cious un - to thee, He will an - swer thee,

We have wait - ed, we have

The piano accompaniment continues with chords and single notes, including a fermata over the final chord.

Thou shalt weep no more.

wait - ed.

The piano accompaniment continues with chords and single notes, including a fermata over the final chord.



Behold, there cometh unto Jesus.

RECIT.

No 3.

Moderato. SOPRANO.

VOICE. *f*

Moderato. Behold, there cometh unto Jesus one of the rulers of the

PIANO. *f* *p*

*cresc.* *p*

syn-agogue, Ja - i - rus by name; and when he saw Him, he fell at His feet,

*cresc.* *p* *pp*

*cresc.* *dim.*

and be - sought Him greatly, say - ing:

*cresc.* *dim.*

Andante. *p* BASS. *cresc.*

Andante. (♩ = 80.) My lit - tle daughter, my lit - tle

*pp* *p* *cresc.*

*f* *p*

daughter li - eth at the point of death: *dim.* *mf*



*accel. cresc. Allegretto. f*

I pray Thee, come, I pray Thee, come and lay Thine hands up-

*accel. dim. cresc. f* Allegretto. (♩ = 100)

*pp f ff*

on her, that she may be heal - ed; and she shall live.

*pp ff*

*p cresc.*

I pray Thee, come, I pray Thee, come, my lit-tle daughter li-eth at the

*p*

*dim. p*

point of death.

*mf dim. pp*

SOPRANO. And

Je - sus went with him; and much people fol - lowed Him.

*pp*



Adagio.

Adagio. (♩ = 66.)

*cresc.* *f* *mf* *cresc.*

*f* *mf* *cresc.*

*f* *mf* *cresc.*

CHORUS.

BASSES.

TENORS.

BASSES and TENORS.

*pp* *pp* *pp*

Trou-ble not the Mas-ter, Trou-ble not the Mas-ter. Thy daughter is

Adagio.

BASS SOLO.

*pp* *pp* *pp*

dead. My lit-tle daughter, my lit-tle



*rall.* *Allegretto. cresc.*

daughter e - ven now is dead. But lay Thine hands up - on her, but

*rall.* *Allegretto. (♩ - 100.)*

*p* *cresc.*

*pp*

*dim.* *cresc.* *cresc.*

lay Thine hands up - on her, I pray Thee, come, I pray Thee, come and

*dim.* *cresc.*

*Slow.* *Allegretto.*

lay Thine hands up - on her, and she shall live.

*ff* *p*

*Allegretto.*

SOPRANO SOLO.

*p* *accel.* *mf*

When Je - sus heard it, He said, Fear not,

*Wind. accel.* *Str. cresc.* *cresc.*

*f* *ff* *ff* *Adagio.* *rall.*

fear not, be - lieve, and she shall be made whole.

*Adagio.* *rall.*

*f* *ff* *f* *ff*



## My hope is in the Everlasting.

## SONG.

No. 4.

Andante.

TENOR.  
VOICE.

PIANO.

Andante.

*p**L.H.  
cresc.**Red.**p*

My hope is in the

*dim.**p**pp*

Ev-er-lasting, that He will save you; and joy is come unto me C. Solo. from the

*cresc.*

Ho-ly One, be-cause of the mer-cy which shall soon come un-to

*cresc.**f*

you from the Ever-lasting, our Saviour, our Sa-viour. My

*ff**dim.**p**pp**ff**dim.**p**dim. pp*



hope is in the Ev-er-last-ing, that He will save you;

*p* *cresc.* *L.H.*

and joy is come un-to me

*dim.* *p* *pp* *cresc.* (Solo.)

from the Ho-ly One, be-cause of the mer-cy which shall

*cresc.* *f* *cresc.* *f*

soon come un-to you from the Everlast-ing, our Sa-viour, our Sa-

*ff* *dim.* *p* *dim.* *p*

viour.

*cresc.* *dim.* *p* *Hns.*



*p* *dim. 3*

I sent you out with mourning and—weep-ing, I

*Ob. Solo.*  
*p sostenuto.*

*dim.*

sent you out with mourn-ing and—weep-ing.

*Cl. Solo.*

*cresc.* *f*

But God will give you to me a-gain with joy—and

*dim.* *cresc.*

*mf*

glad-ness, with joy—and glad-ness

*mf* *cresc.*

*f*

for ev - er, for ev - er.

*ff* *ff* *pp* *L.H.*



*p* I sent you out with mourning,

*pp*

*p*

*p* But God, but God will give you to me a - gain with

*cresc.*

*p*

*cresc.*

*p*

joy - and - gladness, with joy, with

*Cl Solo.*

*p*

*cresc.*

*accel. e cresc.*

*accel.*

*f* joy for ev - er, for ev - er, for ev - -

*p*

*rall.*

*f*

*dim.*

*p*

*rall.*

*p*

**Allegro.** *ff* er, with joy, with joy, with joy, with joy. — My

**Allegro.** (♩ = 112.)

*p* *rall.*

*ff*

*ff*

*rall. molto.* *pp*

*ten.*



*pp* Tempo I. *cresc.*

hope is in the Ev-er-last-ing, that He will save you, and joy is come un-to me

Tempo I. *Cl. Solo.*

*pp* *cresc.*

*p* *cresc.* *f*

from the Ho-ly One, be-cause of the mer-cy which shall soon come to -

*p* *cresc.* *f* *colla voce.*

*p* *ad lib.*

you from the Ev - er - last - ing, our Sa - viour, joy is come to

*p* *cresc.* *colla voce.*

*a tempo.* *ad lib.* *a tempo.* *cresc.*

me, joy is come to me, be-cause of the mer-cy which shall soon come to

*a tempo.* *p* *cresc.* *colla voce.* *p* *cresc.*

*pp*

you from our Sa - viour.

*pp* *rall.*



## Then Jesus cometh.

RECIT.

Nº5.

SOPRANO.  
VOICE.

Then Je-sus cometh un-to the house of the ruler,

PIANO.

*f**p*

and se - eth the tu - mult, and them that wept and wail - ed great - ly.

*pp*

Adagio. (♩ = 80.)

## THE WAILING.

Ob. Solo. *con molto espressione.**p**cresc.**dim.**pp**cresc.**dim.**pp*



## CHORUS OF WOMEN.

1<sup>st</sup> SOPRANO.*cresc.**dim.*

Sweet ten-der flower,

Born for an hour,

Now by Death's cold hand

2<sup>nd</sup> SOPRANO.*cresc.**dim.*

Sweet ten-der flower,—

Born for an

hour,—

Now by Death's cold hand

1<sup>st</sup> ALTO.*cres.**dim.*

Sweet ten-der flower,—

Born for an

hour,—

Now by Death's cold hand

2<sup>nd</sup> ALTO.*cresc.**dim.**p**cresc.**dim.*

strick - en,

Sweet ten-der flower,

Born for an hour,

strick - en,

Sweet ten-der flower,

Born for an hour,—

*p**pp**pp*

Now by Death's cold hand strick - en;

Ne'er shall thy voice —

Now by Death's cold hand strick - en;

Ne'er shall thy voice

*ppp**mf**cresc.*

*dim.* *p* *dim.*

Laugh and re - joice, — Ne'er shall thy life - blood quick - en.

*dim.* *p* *dim.*

Laugh and re - joice, — Ne'er shall thy life - blood quick - en.

*dim.* *p* *dim.*

## OBOE SOLO.

Ped.

*p* *cresc.* *f*

Sleep, gen-tle child! Pure, un-de - filed; Weep-ing, to

*p* *cresc.* *f*

Sleep, gen-tle child! — Pure, un-de - filed; — Weep-ing, to

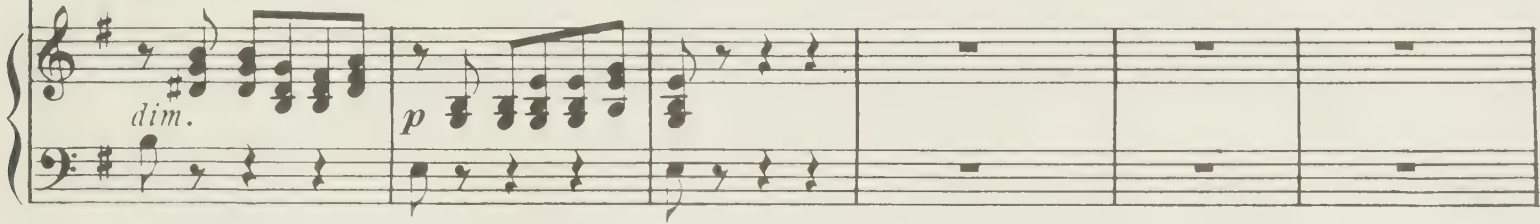
*p* *cresc.* *f*



*dim.* *p* *pp*  
dust we yield thee; Sleep, gen-tle child! Pure, un-de-

*dim.* *p* *pp*  
dust we yield thee; Sleep, gen-tle child! Pure, un-de-


*dim.* *p* *pp*  
dust we yield thee; Sleep, gen-tle child! Pure, un-de-



*cresc.*  
filed; Weep-ing, to dust we yield thee; Hush'd are thy cries, —

*cresc.*  
filed; Weep-ing, to dust we yield thee; Hush'd are thy cries,

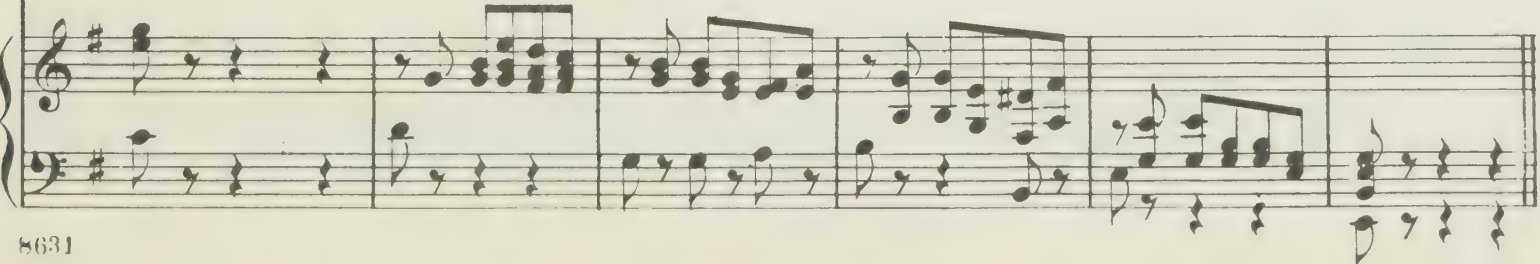
*cresc.*  
filed; Weep-ing, to dust we yield thee; Hush'd are thy cries,



*dim.* *pp*  
Closed are thine eyes, — Peaceno<sup>w</sup> for ev - er shield thee.

*dim.* *pp*  
Closed are thine eyes, Peaceno<sup>w</sup> for ev - er shield thee.

*dim.* *pp*  
Closed are thine eyes, Peaceno<sup>w</sup> for ev - er shield thee.



And when Jesus was come in.

RECIT.

Nº 6.

SOPRANO.

VOICE.

*p*

And when Je-sus was come

Adagio. (♩ = 80.)

PIANO.

*f* *f* *pp*

in, He saith un-to them, Weep not, weep not, she is not dead, but

*cresc.* *f* *f* *pp*

*rall.* *ff* *accel.*

sleep - eth. And they laughed Him to scorn, they laughed Him to scorn.

*rall.* *accel.* *f* *f*

Nº 7.

“IN THE DEATH OF A MAN.”

Moderato. (♩ = 108.) CHORUS.

1<sup>st</sup> & 2<sup>nd</sup>  
TENOR.

1<sup>st</sup> & 2<sup>nd</sup>  
BASS.

PIANO.

*p*

In the

Moderato. (♩ = 108.)

*p* *p*



*p*

In the death of a man there is no rem-e-dy,

death of a man there is no rem-e-dy,

*cresc.* *f* *p*

nei-ther was an-y man known to have re-turnd from the grave, the breath in our nostrils

*cresc.* *f* *p*

*cresc.* *p*

*p*

is as smoke, and a lit-tle spark in the moving of our hearts,

*p* and a

*p*

which be-ing ex - tin - guished,

*p*

lit - tle spark in the moving of our hearts,

*pp* our bod-ies shall be turn - ed to ash - es, *mf* and our spir-it shall

*pp* *mf*

*p* *mf* *p*

*dim.* *pp* Allegro. (♩=132.)

van - ish as the soft air.

*dim.* *pp*

*dim.* *pp* *p* *cresc.*

Allegro. (♩=132.)

*f* Come on, let us en - joy the good things of the present.

*f*

*f*

*mf* Let no flow'r of the spring pass

*mf*

*p* *mf*



by us; let us crown our-selves with rose - buds be - fore they be with - er'd

*f* *dim.* *p* *dim.*

*f* *dim.* *p* *dim.*

*f* *dim.* *p* *dim.*

Allegro con spirito. (♩ = 100.)

This man pro-fess - eth to

*ff* *ff*

Allegro con spirito. (♩ = 100.)

*p* *cresc.* *f*

have the know-ledge of God; He was made to reprove our thoughts; Let us

*p* *p*

Let us see,

*p*

see if His words be true, Let us see, let us see if His words be true!

*cresc.* *f* *p* *cresc.* *ff*

*cresc.* *f* *p* *cresc.* *ff*

let us see,

*cresc.* *f* *p* *cresc.* *ff*

## But when Jesus had put them all out.

Nº 8.

RECIT AND CHORUS.

Andante. (♩ = 84.) SOPRANO.

VOICE. *Ob. Solo ad lib.* Andante. *pp* But when Je - sus had

PIANO. *cresc.* *dim.* put them all out, He tak-eth with Him the fa - ther and the moth-er of the damsel and

*cresc.* *dim.* them that were with Him, and en-tereth in where the damsel was lying, and He took her by the

*ad lib.* *p* *pp* hand, *rall.* say - ing, *pp* *Adagio* (♩ = 60.)

*pp sempre.* *sostenuto. una corda.* Maid, I say to thee, A - rise!

*pp* *Allegro mod<sup>to</sup>* (♩ = 96.) *pp trem.*



*pp* *cresc*

And her spirit came a - gain, her spir-it came a - gain; and she a - -

*cresc*

Allegro.(strict time.)

rose, a - rose and walk'd.

CHORUS. SOPRANO.

A - wake, thou that sleep - est, and a -

CHORUS. ALTO.

CHORUS. TENOR.

A - wake, thou that sleep - est, and a -

CHORUS. BASS. *f*

Allegro. (♩ = 120.)

*ff* Tpts.

rise from the dead, a - rise from the dead, and

rise from the dead, a - rise from the dead, and

Christ, and Christ shall give thee light, and

Christ, and Christ shall give thee light, and

*cresc.* Christ shall give thee light, *ff* shall give thee

*cresc.* Christ shall give thee light, *ff* shall give thee

*cresc.* Christ shall give thee light, *ff* shall give thee

light. A - wake, a - wake,

light. A - wake, a - wake, *mf*

light. A - wake, a - wake, a -

*dim.* *p*



*mf*  
a - wake, \_\_\_\_\_

*mf*  
a - wake, \_\_\_\_\_

*mf*  
a - wake, \_\_\_\_\_

wake, \_\_\_\_\_ a - wake, \_\_\_\_\_

*cresc.*

*cresc.*

*ff*  
a - wake, thou that sleep - est, and a - rise from the dead, a -

*ff*  
a - wake, thou that sleep - est, and a - rise from the dead, a -

*ff*

rise from the dead, and Christ, and Christ shall give thee

rise from the dead, and Christ, and Christ shall give thee

light, and Christ shall give thee light,

light, and Christ shall give thee light,

shall give thee light, light.

shall give thee light, light.

shall give thee light, light.



*p* Likewise reck - on ye your - selves — to be dead in -

*p* Likewise reck - on ye your - selves — to be dead in -

*p* Likewise reck - on ye your - selves — to be dead in -

*dim* *p*

*cresc.* deed un - to sin, but a - live un - to God, a - live

*cresc.* deed un - to sin, but a - live un - to God, a - live

*cresc.* deed un - to sin, but a - live un - to God, a - live

*cresc.*

*f* un - to God, — through Je - sus Christ our *dim.* Lord.

*f* un - to God, — through Je - sus Christ our *dim.* Lord.

*f* un - to God, — through Je - sus Christ our *dim.* Lord.

*f* *dim.* *p* *cresc.*

*f*  
A - wake, thou that sleep-est and a - rise from the

*f*  
A - wake, thou that sleep-est and a - rise from the

dead, a - rise from the dead, and Christ, ——— and

dead, a - rise from the dead, and Christ, ——— and

*cresc.*  
Christ shall give thee light, and Christ, ———  
*cresc.*

*cresc.*  
Christ shall give thee light, and Christ, ———  
*cresc.*



*ff*

Christ \_\_\_\_\_ shall give thee light, A -

*ff*

Christ \_\_\_\_\_ shall give thee light, A -

*ff*

wake, a - wake, a -

a - wake, \_\_\_\_\_

wake, a - wake, a -

a - wake, a - wake, \_\_\_\_\_

*Org. Ped.*

wake, \_\_\_\_\_ a - wake, \_\_\_\_\_ and

wake, \_\_\_\_\_ a - wake, \_\_\_\_\_ and

*fff*

Christ shall give thee light, shall give thee light.

*fff* Christ shall give thee light, shall give thee light.

*fff* Christ shall give thee light, shall give thee light.

*dim.*

*mf* Let not sin

Let not sin reign in your mor - tal bod - y, that ye should o -

*mf*

*mf* Let not

Let not sin reign in your mor - tal bod - y, that

reign in your mor - tal bod - y that ye should o - bey the lusts there-of, —

bey the lusts there - of, — that ye should o - bey the lusts there.



sin reign in your mor - tal bod - y, that ye should o - bey the lusts there -

ye should o - bey the lusts there - of, that ye should o - bey the lusts there -

Let not sin — reign in your bod - y, that ye should o - bey the lusts there -

of,

Let not sin reign, let not sin. —

*senza 8tes.*

*con 8tes.*

of.

*p* But yield your-selves un-to God,

*p* But yield your - - selves

of.

*p* But yield your - - selves

reign.

*dim.*

*p*

*pp*

but yield yourselves un-to God

*p* as those that are a - live,

un - to God,

to

*p* God

*p* as those that are a - live,

un - to God,

to

God as those, as those that are a - live,

un - to God,

to

God,

*p* as

*p*

as those that are a - live from the dead, — from

as those that are a - live from the dead, — from

those

This system contains the first two systems of the musical score. It features four vocal staves (two sopranos and two tenors/basses) and a piano accompaniment. The lyrics are: "as those that are a - live from the dead, — from". The piano part consists of chords in the right hand and single notes in the left hand. Dynamics include *pp* (pianissimo).

the dead.

the dead.

This system contains the third and fourth systems of the musical score. The vocal staves continue with the lyrics "the dead." and have rests for the remainder of the system. The piano accompaniment continues with chords and single notes. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

This system contains the fifth and sixth systems of the musical score. The vocal staves have rests. The piano accompaniment continues with chords and single notes. Dynamics include *cresc.* (crescendo).



*ff*

A - wake, thou that sleepest, and a -

*ff*

A - wake, thou that sleepest, and a -

*ff*

*ff*

rise from the dead, a - rise from the dead, and Christ, — and

rise from the dead, a - rise from the dead, and Christ, — and

*dim.* *cresc.*

Christ shall give thee light, and Christ shall give thee

*dim.* *cresc.*

Christ shall give thee light, and Christ shall give thee

*dim.* *cresc.*

Christ shall give thee light, and Christ shall give thee

*dim.* *cresc.*

[illegible]

A - wake, a - wake, a -

A - rise from the dead,

A - wake, a - wake, a -

wake, thou that sleepest, and a - rise from the dead, a - wake, thou that sleepest, and a -

[illegible]



and Christ shall give thee light. A - wake, a -

and Christ shall give thee light. A - wake, a -

(♩ = 96.)

wake, a - rise, a - rise, and Christ shall give thee light. —

wake, a - rise, a - rise, and Christ shall give thee light. —

*ff* sempre.

Slow (♩ = 88.)

*pp*

*rall.*

attacca No 9.

## Love Divine! all love excelling.

DUET.

No. 9.

Allegretto.

SOPRANO.

TENOR.

PIANO.

Allegretto. (♩ = 100.)

*p* *cresc.* *dim.*

*p* *cresc.*

*pp* *cresc.*

*p* *pp*

Love Di-vine! all love ex-celling, Joy of Heaven to earth come

down, Fix in us Thy humble dwelling, All Thy faithful mercies crown.

*mf* *f*

Pure, unbounded love Thou art; Vis-it us with Thy sal-

*mf* *f*

Je-su! Thou art all com- passion,



va-tion, En-ter ev-'ry trembling heart. Love Di-vine! Love Di-

va-tion, En-ter ev-'ry trembling heart. Love Di-vine! Love Di-vine!

*rall.* *pp* *p* *rall.* *pp.* *pp* *rall.* *pp*

vine! Love Di-vine! all love ex-cell-ing, Joy of Heaven to earth come down, Fix in us Thy humble

*pp* *a tempo.* *cresc.* *p* *pp* *cresc.* *p* *a tempo.* *cresc.* *p*

dwelling, All Thy faithful mercies crown.

*pp* *rall.* *pp* *rall.* *pp*

Poco Allegro.

*mf*

Poco Allegro. (♩ = 120.) Come, Al - mighty, to de - liv - er, Let us

*cresc.*

*mf*

Hasten to re-turn and nev-er, Nev-er-

all Thy grace re-ceive,

more Thy tem-ple leave. Thee we would be always blessing, Serve Thee as Thy hosts a-

*f*

bove; Pray and praise Thee without ceas-ing, Glo-ry in Thy per-fect Love.

*dim.*

bove; Glo-ry in Thy per-fect Love.

*dim. colla voce. p*

*mf*

Come, Al-mighty, to de-liv-er; Let us all Thy grace re-

*mf*



*p* *cresc.* *dim.*  
Hasten to re-turn, and never, Never - more Thy temple leave, never - more Thy temple  
ceive, *cresc.* Never - more Thy temple leave,

*p*  
leave, nev - er - more Thy temple leave, nev - er - more, nev - er -  
nev - er - more Thy temple leave, nev - er - more, nev - er - more, nev - er -  
*pp*

*pp* *rall.* *cresc.* *Tempo I.*  
more. Love Di - vine! all love ex - cell - ing, Joy of  
*pp* *rall.* *cresc.*

*dim.*  
Heav'n to earth come down, Fix in us Thy hum - ble dwelling, All Thy faithful mercies  
*dim.*  
*dim.*

*cresc.* crown. Je - su! Thou art all com - pas - sion, *f.* Vis - it  
*mf* crown. Pure, un - bound - ed love Thou art, *cresc.* *f.* Vis - it

*dim.* us with Thy sal - va - tion, Enter ev - ry trembling heart. Love Di - vine! Love Di -  
*dim.* us with Thy sal - va - tion, Enter ev - ry trembling heart. Love Di - vine!

*ad lib.* *pp* vine! *cresc.* Love Di - vine! Love Di - vine!  
*pp* Love Di - vine! *cresc.*

*p* *pp* *a tempo.* Love Di - vine!  
*a tempo.* *cresc.* *p* *dim.* *pp* *pp*



## To Him who left His throne on high.

Nº 10.

TRIO AND CHORUS.

Adagio.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*ff*

*To*

*ff*

*To*

*ff*

Adagio. (♩ = 72.)

Him, to Him, to Him

Him, to Him, to Him who

*f*

Tpts. Tpts. Tpts.

*f*

*8ves.*

who

who left His throne on high,

left His throne on high,

*f*

who

*cresc*  
left His throne on high, man - kind from death to raise, man -

*cresc*  
man - kind from death to raise, man -

*cresc*  
left His throne on high, *cresc*

*ff* kind from death to raise, To Him, with the Fa - ther and the Ho - ly *p*

*ff* kind from death to raise, To Him, with the Fa - ther and the Ho - ly *p*

*ff* *p*

*Allegro moderato. (♩ = 138.)*  
Chost, be ev - er - last - ing praise.

Chost, be — ev - er - last - ing praise.

*Solo.*  
Be ev - er - last - ing

*Allegro moderato. (♩ = 138.)*  
*mf*



**SOPRANO.**

TENOR.

BASS.

*SOLO.*

Be ev-er -last-ing praise,be ev-er -

praise, be — ev - er - last - - ing praise. A - - - men, Hal-le - lu - jah, A-men,

*SOLO.*

Be ev-er - last-ing praise, be—ev-er - last - ing

last - ing praise, A - - men, Hal-le - lu - jah, A-men, A - -

A - - men, A - - men, Hal - le - lu - jah, A - -

CHORUS

praise. A - - - men, Hal-le - lu - jah, Hal-le - lu-jah, A - - - men. Be

men, A - - - men, A - men, A - - - men, A - men, A - men.

men, Hal-le-lu - jah, A - - - men, A - men, Hal-le-

*cresc.*

## SOPRANO. CHORUS.

ev - er - last - ing praise, be ev - er - last - ing praise, A - men, Hal - le -

ALTO. CHORUS. *ff* Be ev - er - last - ing

TENOR SOLO. Hal - le - lu - jah, A - men, A - men, A - men, A - men.

BASS SOLO. lu - jah, A - men, A - men, A - men, Ha - le -

lu - jah, A - men, A - men, Hal - le - lu - jah,

praise, be ev - er - last - ing praise, A - men, Hal - le - lu - jah, A - men,

CHORUS. *ff* Be ev - er - last - ing praise, be ev - er -

lu - jah, Hal - le - lu - jah, A - men.

A - men, A - men, A - men,

A - men, Hal - le - lu - jah, A - men,

last - ing praise, A - men, Hal - le - lu - jah, A - men, A -

CHORUS. *ff* Be ev - er - last - ing praise, be ev - er - last - ing



men, A - - - men, Hal - le - lu - jah, A - men, Be ev - er - lasting  
 A - - - men, A - men, Hal - le - lu - jah,  
 men, Ha - le - lu - jah, Ha - le - lu - jah,  
 praise, Ha - le - lu - jah, A - men, Hallelu-jah, A - - - men,

praise, be ev - er - last - - ing praise. Ha - le - lu - jah, Ha - le -  
 Ha - le - lu - jah, A - - - men, A - - -  
 Ha - le - lu - jah, A - - - men, A - - - men.  
 A - - - men, Hal - le - lu - jah.

*8ves.*

***ff*** Più moto (♩ = 84.)

lu - jah. Be ev - er - lasting praise, be - ev - er - last - ing praise. Hal - le -  
 men. Be A - -  
 Be ev - er - lasting praise, be - ev - er - last - ing praise. A - -  
 Più moto (♩ = 84.)

lu - jah, A - men, Hal - le - lu - jah, A - men.

men, A - men, A - men, A - men.

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Be ev - er - last - ing praise, be ev - er - last - ing praise.

A - men, Hal - le - lu - jah.

A - men, Hal - le - lu - jah.

The second system continues the vocal and piano parts. It includes the same four-staff structure. The piano accompaniment becomes more prominent in the final measures, marked with a forte (*ff*) dynamic. The lyrics are repeated for emphasis.

The third system is primarily piano accompaniment, consisting of four staves. The top three staves are empty, while the bottom two staves contain the piano part. The piano part continues with a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature remains one sharp (F#), and the time signature is common time (C).



SOPRANO SOLO. *f*TENOR SOLO. *f*BASS SOLO. *f*

CHORUS. Hal - le - lu - jah, Amen, Hal - le - lu - jah, A - men,

To Him, to Him, to

To Him, to Him, to

Tpts.

Hal - le - lu - jah, A - men, A - men, To Him be ev - er - last - ing praise, to Him be

Hal - le - lu - jah, A - men, A - men, To Him be ev - er - last - ing praise, to Him be

Him.

Him.

ev - er - last - ing praise. Hal - le - lu - jah.

ev - er - last - ing praise. Hal - le - lu - jah.

to Him, to Him,

to Him, to Him,

*ff* *Tpts.*

to Him. —

to Him. —

to Him. —

to Him. —

*fff* *sempre.*

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